

Snapshot

July August 2026



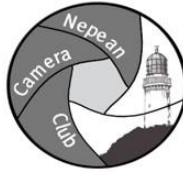
“Redwood Canopy” Photo by Marnie Fitzsimons



“Cloudy Bay” Bruny Island Tasmania Photo by Jim Carr



DATE	TIME	EVENT	DETAILS
Tuesday July 7	19:30 - 21:30	Club Meeting	<u>Open Competition.</u> Entries CLOSE on Tuesday July 7th up to 3 entries per member Lights & Flash for Self Portraits-Lyn & Jeffrey
Wednesday 22 July	10:00	Photo Shoot	Main St Mornington Street Market
Thursday July 30	10:00	Social Gathering	Peninsula Club 1/3 Noel Street Dromana
Friday July 21			<u>Forced Perspective Competition</u> Entries Close Friday July 31 up to 3 entries per member
Tuesday August 4	19:30 - 21:30	Club Meeting	Judging 3rd Competition-Forced Perspective- Feedback on images from Mornington Market -More on Self Portraits-Lyn & Jeffrey
Wednesday August 19	10:00	Photo Shoot	Moonlight Sanctuary
Monday August 31	10:00	Social Gathering	Peninsula Club 1/3 Noel Street Dromana



2026 Long Photo Shoot at Queenscliff

**INGENIA Big 4 Beacon Resort, 78 Bellarine Highway,
Queenscliff
03 5258 1133**

12th October to 16th October 2026

The early bird catches the best deal! Make your reservation now at above address for our Long Photo Shoot.

All kinds of accommodation are available to suit your needs. You can stay one night or the whole week or make your own arrangements.

We encourage carpooling to save petrol and to share cost if crossing by ferry.

Every afternoon we will gather for “Happy Hour “and discuss the next day’s events and photo opportunities.

Of course you are welcome to seek your own adventures.

Cheers
Gunda



My /Our Country

Most, if not all of us, will have Dorothy Mackellar's 1901 poem "My Country" etched in our minds.

The second stanza "I love burnt country, a land of sweeping plains of droughts and flooding rains" is well remembered by most.

Yet for Lynn and Jeff as they recently motored down the Oodnadatta track from William Creek to Coober Pedy it may have been the last verse that was drawn to their attention.

"An opal hearted country,
A wilful, lavish land"

They were entering the Breakaways National Park, which sits on the outer boundary of the Coober Pedy opal fields



This lovely landscape along with many others, including some stunning photos of Lake Eyre are on Flickr.

Meanwhile down south in Tasmania Jim and Jean were holidaying. Jim has popped a few of his favourite shots on Flickr including this image of The Bay of Fires



South Australia was popular for members during May with Mike and Di holidaying there also. The beauty of a flooded Lake Eyre capturing their travel spirit.



Share your Adventures

These are just three of the many travel photos shared on Flickr and in Snapshot. With many club members being out and about..... and just not in Australia there are many opportunities to share photos and a story with the club community. Please send us your photos and a paragraph when you can

Keep on snapping



“Lightning Strike” Photo by Peter Grainger

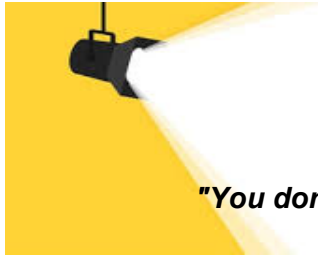


“Pointing the Way”



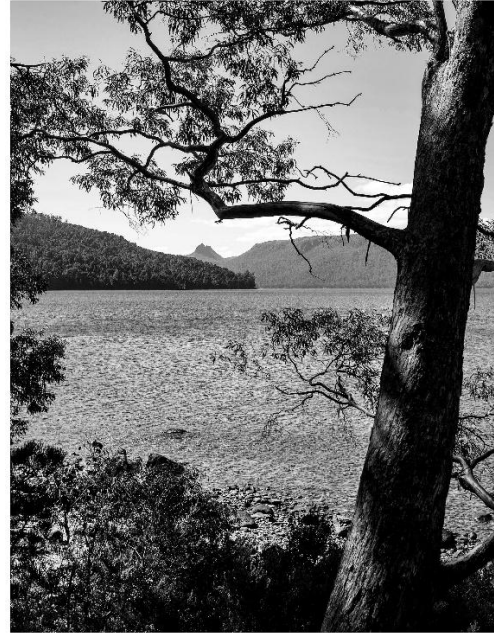
“Elephant Rock”

Photos by Anne Gibson



Members in the **Spotlight**

"You don't take a photograph, you make it." - Ansel Adams



Tasmania Photos by Jim Carr



“ Sturt Pea” Photo by Mike Lyons



Photo by Marnie Fitzsimons



**“Silverton Hotel” Coober Pedy Photo
by Mike Lyons**



“Winter Sunset Rye” Photo by Robbie Biggin



“Flinders Blow Hole” Photo by Jeff Nankervis



“Cotton Sea” Photo by Joy Clayton



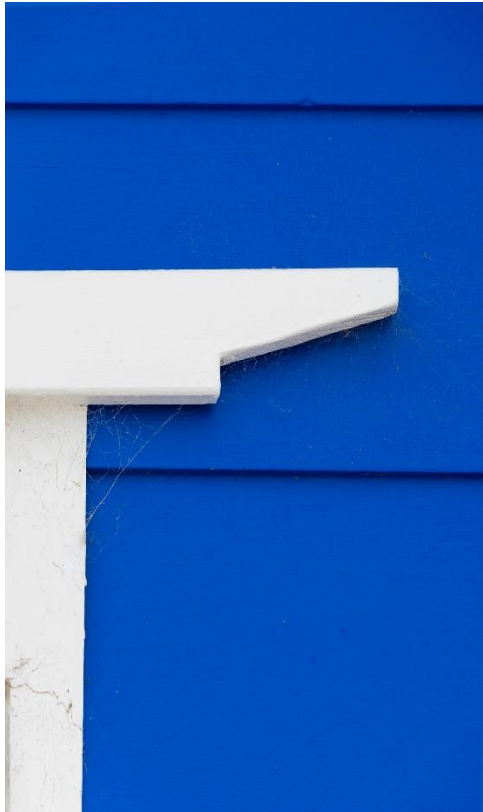
“A Find on the Sand” Photo by John Clayton



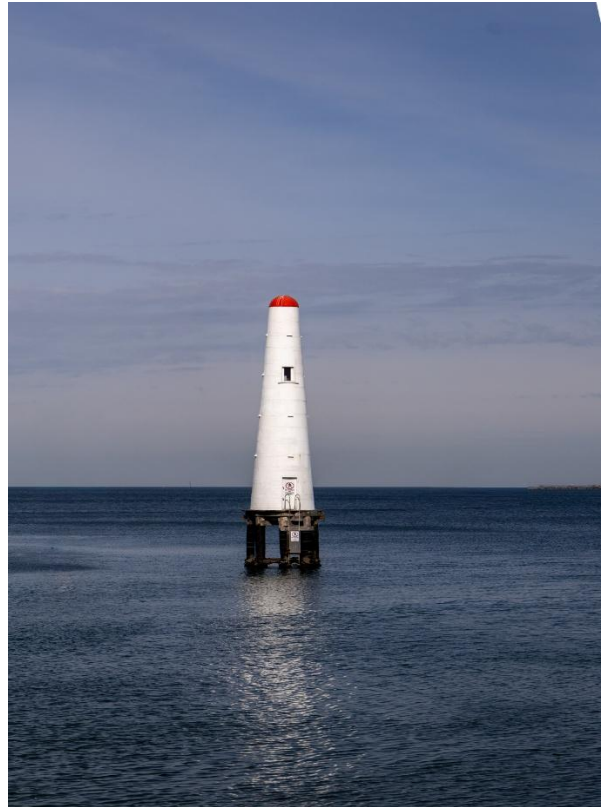
“Sossusvlei” Photo by Lynn Nankervis



“Hanging Around” Photo by Pan Constanti



“Blue and White”
Photo by Lyn Haywood



“Standing Guard”
Photo By Lynn Nankervis



“Surfing Girls” Photo by Jeff Nankervis

Cheat sheet: Lightroom Classic's black and white tools at a glance

By Rod Lawton

Lightroom Classic has all the tools you need to turn regular colour images into rich and dramatic monochrome – this cheat sheet will show you how they all work

LrC LIGHTROOM CLASSIC B&W TOOLS Lightroom Classic can produce rich and dramatic monochrome images with a few simple adjustments

Library | Develop | Map | Book | Slideshow | Print | Web

d1363-117ORF
1/400 sec at f/10, ISO 200
16 mm (OM 12-45mm F4.0)

B&W BUTTON
Click this to select a mono profile and enable the B&W panel below

TONE ADJUSTMENTS
These work in the usual way – but you can get away with stronger adjustments in mono

BLACK & WHITE MIX
Adjust the color response of your B&W conversion here with the sliders or drag with the adjust tool directly on the image.

PROFILES
You can use the generic Adobe Monochrome profile, but there are many others to explore

PRESENCE
Use the Texture, Clarity and Dehaze sliders to add depth and drama

EFFECTS
Add drama with a vignette and film-like grain

See below for full explanations, tips and insights!

To get the high-res version of this cheat sheet, click on this screenshot to open it in a new tab then right-click to download. (Image credit: Rod Lawton)

Lightroom Classic has powerful options for black and white photographers, even without delving into the masking tools for dodging and burning. Unlike colour photography, where you can often use image straight from the camera, black and white relies on a little extra work in the digital darkroom. Images shot in black and white modes on the camera typically benefit from some careful contrast, clarity and colour mixing adjustments to really bring them to life. So here are some key tools in Lightroom Classic to help achieve that monochrome mastery.

B&W button

This simple button at the top of the Basic panel switches the Develop tools from regular colour editing to monochrome. The key difference is that what would normally be the Colour Grading panel now swaps to the B&W panel, where you can apply the same colour mixing tools to your black and white images that feature in [Photoshop's](#) Channel Mixer and B&W adjustment layers.

- You could convert colour images to black and white simply by reducing the Saturation value to zero, but B&W mode is designed specifically for this kind of work

B&W panel

This displays eight different colour ranges which you can adjust and 'mix' to create your black and white conversion. When you reduce the value of a colour it comes out darker in the black and white image; when you increase the value, it comes out lighter. To make blue skies darker and foliage lighter in landscape shots, for example, you would reduce the Blue value and increase the Green.

- If you apply larger adjustments, trying shifting adjacent colour sliders slightly in the same direction to blend in the adjustment more subtly
- Look out for edge effects around objects if you apply too strong an adjustment to darken blue skies, for example
- The Adjust gadget can save you a lot of time. Just select it then drag up and down on areas of the image to darken or lighten those colours

Tone adjustments

These work in the normal way, but you'll find you can often push the Contrast and other values further than you would with colour images. Black and white is more forgiving of extreme adjustments, which can often add to the graphic impact.

- By all means use the histogram display at the top to check for clipping, but you can often afford to lose more highlight and shadow detail than you can with colour

Presence sliders

The Presence sliders need to be used with a little care when you're working on colour images, but in black and white you can afford to go wild. As a medium it's already more dramatic and theatrical than colour, and the Texture, Clarity and Dehaze sliders can really add to the impact of an image.

- The Texture slider is good for adding micro-contrast to details in the image
- Use the Clarity slider to make objects really stand out and give a lift to flat-looking images
- The Dehaze slider adds drama to skies and gives darker tones a lift too. In colour it can often add too much colour saturation, but in black and white that's not a problem!

Profiles

It's easy to overlook the Profiles in Lightroom Classic, and while the default Adobe Colour and Adobe Monochrome profiles will do a decent job, it's definitely worth clicking the Browse button to look through all the other profiles available. Lightroom comes with a selection of bespoke B&W Profiles which all deliver a unique 'look'

- These profiles are not like presets. They are like a kind of pre-processing step that doesn't involve the editing tools at all

Effects panel

The Effects panel has two great tools for black and white photographers. The Post Crop Vignetting tool adds subtle corner shading to increase the contrast in your photos and add a framing effect to aid the composition, while the Grain effect offers a very realistic simulation of actual analogue film grain.



Monochrome "Foggy Morn" Frankston Pier Photo by Danny Byrne



HOW TO SHOOT... ASTRO

Digital
Camera

TREES AND STARS

Find a subject like a single tree, and compose your astro imagery above it.

- **Plan your adventure**

It helps to know where the Milky Way will be before you set up on a freezing cold night. Use apps and websites to locate it.

- **Manual focus**

Autofocus is of little use in the dark. Use manual focus and zoom in on the brightest star until it's a sharp, tiny dot.

- **Let's go stacking**

Try shooting a batch of identical photos and blending them together using free software like Sequator.



Lenses fog up at night. Use a USB-powered lens heater around the barrel to keep it mist-free.

Stephen Pemberton



HOW TO SHOOT... CAMERA KNOW HOW

Digital
Camera

LONG EXPOSURES

KIT CHECKLIST...

Wide-angle lens, 10-stop ND filter

FOR YOUR FIRST SHOT, TRY...



TIPS FOR GETTING A GREAT SHOT...

- Use a 10-stop ND filter to reduce the light by 10 stops to create blurred clouds in sunny conditions.
- Set the camera up on a tripod and focus first before applying the filter. Turn AF off and use a delayed timer to shoot.

Getty Images



Each stop on an ND filter halves the light entering the camera but doubles the ND guide number.

STILL-LIFE RUSTIC NUTS



HOW TO SHOOT... STILL-LIFE

Digital
Camera

RUSTIC NUTS

Create a still-life composition using just nuts and complementary colours.

- **Consistent colour palette**

All the items in this shot are similar colours, with everything from the nuts to the cloth a shade of brown or cream.

- **Leading lines**

The foreground nuts lead to the dispenser, which is angled dynamically into the scene, leading to the background.

- **Focus and depth of field**

An aperture of f/16 at 100mm was used for more depth of field. The focus point was the second rank of nuts.

Getty Images



When using such narrow apertures, you'll need plenty of light, or increase the ISO value.

LANDSCAPES HOLIDAY BEACHES



HOW TO SHOOT... LANDSCAPES

Digital
Camera

HOLIDAY BEACHES

Take advantage of exotic destinations, starting with a classic beach shot.

- **Get up early**

The beaches will only be empty at sunrise, so get there before anyone turns up. A graduated ND filter may be required.

- **Classic compositions**

Place the horizon on the bottom horizontal third, but in portrait orientation to show the beach leading into the distance.

- **Go wide and narrow**

Use a wide-angle lens for maximum depth of field, then a narrow aperture, such as f/8, for depth and sharpness.

Getty Images



Shoot raw files so you can edit the colours more easily afterwards, and correct any blue casts.